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VOL. XII, No. 15

MONDAY, FEBRUARY 10, 1919

WHOLE NO. 329

A Partial List of the 510 Schools That Use *Graphic Latin*

HIGH SCHOOLS

Akron, Ind.
Albion, Mich.
Anthon, Iowa
Ariel, Pa.
Arlington, Ind.
Arlington, Mass.
Ashland, Nebr.
Atlanta, Ind.
Bainbridge, Pa.
Baltimore, Md.
Bancroft, Iowa
Beacon, N. Y.
Belleville, N. J.
Belmond, Iowa
Benton Harbor, Mich.
Berrien Springs, Mich.
Biddeford, Me.
Black River Falls, Wis.
Bloomfield, Nebr.
Bonesteel, So. Dak.
Brattelboro, Vt.
Bristol, Pa.
Brookfield, Mo.
Butler, N. J.
Butte, Nebr.
Canton, O.
Caledonia, O.
Cambridge, Mass.
Carey, O.
Catasauqua, Pa.
Central City, Ky.
Chelsea, Mass.
Chicopee, Mass.
Cincinnati, O.
Clarksburg, W. Va.
Clark's Summit, Pa.

PRIVATE SCHOOLS

Academy of Notre Dame, Roxbury, Mass.
" " the Sacred Heart, Boston.
" " " " St. Louis.
" " " Visitation, Dubuque, Iowa.
All Saints School, Sioux City, So. Dak.
Miss Barstow's School, Kansas City, Mo.
Belmont Abbey College, Belmont, N. C.
Blackstone College, Blackstone, Va.
Brimmer School, The, Boston.
Brunswick School, Greenwich, Conn.
Buies Creek Academy, Buies Creek, N. C.
Cascadilla School, Ithaca, N. Y.
Ceaderville College, Ceaderville, O.
Centenary College, Shreveport, La.
Colgate University, Hamilton, N. Y.
College of the Incarnate Word, San Antonio, Texas
College of St. Elizabeth, Convent, N. J.
Columbian College, Westminster, B. C., Can.
Connecticut College, New London, Conn.
Country Day School, Newton, Mass.
Country Day School, Kansas City, Mo.
Miss Craven's School, Newark, N. J.
Culver Military Academy, Culver, Ind.
Dartmouth College, Hanover, N. H.
Dean Academy, Franklin, Mass.
DeVeaux School, Niagara Falls, N. Y.
East Carolina Teachers' Training School, Greeneville, N. C.
Franklin School, Cincinnati, O.
Ga. Normal and Industrial College, Milledgeville, Ga.
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Latin Instructor, BLAIR ACADEMY

BLAIRSTOWN, N. J.

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VOL. XII

NEW YORK, FEBRUARY 10, 1919

No. 15

CATULLUS 31. 12-13

Salve, o venusta Sirmio atque ero gaude;
gaudente vosque, o Lydiæ lacus undæ.

Feeling that every lover of Catullus will welcome all possible light upon these two lines, especially the second, I am putting down here three attempts at interpretation which may not be accessible to every one.

In 1895, Professor R. Y. Tyrrell, in his volume entitled Latin Poetry, 110-111, wrote as follows:

The <translation of the> imitable ode to his villa at Sirmio has been attempted over and over again, but never, as I think, with anything like success. I would only observe that I think the last three lines have not been fully explained. I would render the lines:—

"Rejoice, bright Sirmio, in thy master's joy,
And you, ye wavelets, merrymen of the mere,
Smile all the smiles ye have to greet me home".

Ludius is a "merryman", or "tumbler", and Scaliger saw that under *lidie* of the MSS. there lurked this original and natural comparison of the tumbling wavelets to "merrymen". Certain waterfalls in England are still called *merry-men* by the local peasantry; and one of R. L. Stevenson's clever tales is called "The Merry Men", taking its name from a waterfall which plays a part in the story. In Plautus, when the lover prays the bars of his mistress's door to leap up out of their sockets and let him in, he cries, "Be merry-andrews for my sake".

Professor Tyrrell had in mind Plautus, Curculio 147-155:

Pessuli, heus pessuli, vos saluto lubens,
vos amo, vos volo, vos peto atque obsecro,
gerite amanti mihi morem, amoenissimum,
fite caussa mea ludii barbari,
sussilite, opsecro, et mittite istane foras
quaes mihi misero amanti ebitis sanguinem.
Hoc vide! Ut dormiunt pessuli pessumi
nec mea gratia commovent se ocios!
Respicio nihil meam vos gratiam facere.

It may be remarked that a play on words akin to that in *ludii barbari* occurs in Bacchides 120-124:

LY. An deus est ullus Suavisaviatio?
PI. An non putasti esse umquam? O Lyde, es barbarus!
Quem ego sapere nimio censui plus quam
Thalem,
is stultior es barbaro Potitio,
qui tantus natu deorum nescis nomina.

In these two passages the Lydians are treated as Greeks, that room may be made for the familiar joke by which the Romans, in Plautus, are treated as *barbari*.

The sense to be given to *ludius* in Curculio 150 is made plain also by Aulularia 626-627:

continuo meum cor coepit artem facere ludicram
atque in pectus emicare.

In 1899, Mr. Hugh Macnaughten, Assistant Master at Eaton College, published an interesting little volume entitled *The Story of Catullus* (London, Duckworth and Co. 82 pages). On pages 47-49, he wrote of our poem as follows:

The poem, apart from its charm, is full of interest, as the earliest example of the sonnet. Calverley saw this long ago, and his version of it in *Verses and Translations* is singularly beautiful. . . . why the Lydian lake? Here again Calverley, who renders it 'the golden mere', and Calverley alone, has interpreted the poet aright. Catullus, we must remember, had just returned from Asia Minor, and he can hardly have failed to visit the Pactolus, the golden Lydian stream, and when he sees the Lago di Garda before him and realizes perhaps more fully than ever before its full charm and beauty, he feels that the true Lydian waters of gold are not in Asia far away, but close to his own Sirmio in the dear Italian lake. One other allusion to this passage is interesting. Tennyson in his Sirmione poem speaks of himself as 'gazing at the Lydian laughter of the Garda lake below'. I have often wondered what meaning he gave to Lydian. Is it possible that the music of the waves suggested to him soft Lydian measures? It may be so: but I do not think that Catullus intended this. Yet no one understood Catullus so well as Tennyson or loved him more: witness his 'tenderest of Roman poets nineteen hundred years ago'.

In 1911, the Countess Evelyn Martinengo Cesaresco published a volume entitled *The Outdoor Life in Greek and Roman Poets and Kindred Studies* (London, Macmillan. Pp. x+290). The whole volume is of interest and importance to students of the Classics, Greek and Latin both. But there is space at present to refer to just one section, that bearing on Catullus 31. In the course of a chapter entitled *Nature in the Earlier Roman Poets* (79-95), the author writes of Catullus (89-94). Of the Sirmio poem she speaks as follows:

. . . . It is easy to imagine that the "all-but-island Sirmio" had been the Elysium of his childhood, his first glimpse of a southern fairyland, so that the charm of earliest associations combined with the delightful feeling of possession in rendering it so dear to him. He had gone there as a boy with that brother whose loss he was one day to mourn in helpless sorrow among the olives under which they both had played. The poem to Sirmio is the most ideally perfect of all "poems of places", and the truest. Two thousand years are annihilated by Catullus's beautiful lines; they have the eternal novelty of Nature herself. The blue lake of Garda laughs in its innumerable ripples as it laughed with the household of the young poet in joy at his return. Those who have heard the wavelets lap the stones of Sirmione with a musical rhythm will always be tempted to interpret the much-disputed

epithet of "Lydian" in the sense of "softly sweet in Lydian measures"—the sense of "Lydian hymns", "Lydian harmonies". It would seem that Tennyson so interpreted it. Certainly, Lydian was a term more commonly applied to music than to anything else. But among scholars "golden" (from the golden stream of Lydia) has more advocates. In a picturesque sense this would not be ill-adapted. Sirmione is the one spot from which the lake does look, at times, actually golden, because it there takes the sunset rays when the sun is close to the horizon; in the higher, mountain-girt regions "argentine"—the *gran' tazza argentea* of Carducci—suits it better. For the theory that Lydian means "Etruscan" (the Etruscans believing themselves to have come from Lydia) there is this to be said: unquestionably there were Etruscan colonies on the lake; the name of the village of Toscolano bears living witness to the fact and there are other proofs. Scaliger did not know of these colonies though his father was born on the lake of Garda and should have heard of Toscolano. The great Latinist ridiculed the idea of the "Tuscan lake", and made a suggestion of a clerical error in which many have followed him. But the waters will remain "Lydian" to the end!

I am venturing to print the following translation of this poem of Catullus:

'Fairest gem of isles, Sirmio, and of isle-like lands, of all that in limpid pools or in the sea's illimitable sweep by either Neptune are unborne, how gladly, how joyously, I come to see you, scarcely myself believing mine own witness that Thynia and Bithynian plains I have left behind and that I see you in perfect safety. Oh what is more joyous than to loose the chains of care, when the soul lays aside its burden, and, wearied by toil in far off foreign places, to come to our own hearth and to find rest on the dear couch we missed so sorely?'

Here is a thing that in its single self is perfect compensation for toils so grievous. Hail, lovely Sirmio, welcome thy master with rejoicing! Hail, ye also, ye waters of the Lydian lake! Smile, every smile my house contains!' C. K.

PRACTICAL LATIN¹

This paper was written, not because the hearers need to be instructed about the Latin situation, but because we are dissatisfied with our results and it is always worth while to think over our processes to find which are stimulating and valuable and which are deadening and not worth the cost. Every object, like a military objective, has its price in the death list, beyond which we can not wisely go. Like business experts we want to find, and, having found, to eliminate, all lost motion and wasted effort. Our greatest waste is involved in monotonous memory-tasks which do not develop original thinking. The Brahmin type of scholar cannot win first place at Oxford and is still less adapted to America.

The literary study of Cicero and Vergil proceeds smoothly and delightfully after the mechanical difficulties of the language are somewhat mastered. Caesar, it has been said, is the graveyard of Latin. Naturally so. Graveyards are always filled with those who are least fitted for the struggle of life, and the Latin weak-

lings are discovered in Caesar. No one can justly complain at present that the Gallic War is uninteresting. It is the most modern subject in the curriculum. Nor can any one justly complain that it is unprofitable. Cicero said that Caesar's orations were like pictures hung in a good light. Caesar's sentences are the same. A year's acquaintance with Caesar's style is in itself something of an education in the art of writing. The Gallic War, then, is not to blame. The trouble is with the immaturity of the pupils and with the obstacles inevitable in the conquest of a difficult language. The pupil cannot go all the way to meet the Latin; the Latin must come at least half way to meet the pupil.

In the study of English, teachers feel that formal grammar is not worth the labor which it costs. We, however, cannot omit it. This paper raises the question whether we cannot change the more formal features of such training into something more vitalizing and valuable, and more easily understood. Are we bothering our younger pupils with technical terms for which they see no need and which neither they nor their educated fathers understand? There is no magic in these names, and yet they are often used as if they were the very Open Sesame to classical learning. 'Relative clause of characteristic' and 'Dative of service' have such an erudite sound. Of course terms may become useful in later stages, but merely as short ways of referring to matters *already well understood*; but why not encourage younger pupils to explain thought-relations in their own natural way of speaking? Simple familiar words will force them to have clearer ideas. We shall quickly find that Latin is distinctly favorable, rather than unfavorable, to originality.

We have an ambitious program. We endeavor to interpret thought *exactly* in one language with the intention of expressing it well in the other. This is a better result than is secured in the English class-room. We need not claim too much virtue for our high standards. We are forced to them by the change of idiom involved in translation. That is why we say 'Study Latin to study English'. Probably American boys and girls, on the average, do not understand one-third of the English which they see, hear, and speak, as well as they would have to understand English for translation between English and Latin. We just *assume* that pupils understand their own language. As a matter of fact they do not. Fortunately we have to wage an unremitting warfare upon all misconceptions and nonconceptions. If the unsuccessful English pupils were all dropped, there would be as fat a churchyard in English as in Latin—and for the same reason. What success would a student of Caesar grade have in paraphrasing the English Classics? The English examinations of The College Entrance Examination Board call forth some strange answers even from final candidates. As this fatality is largely due to youth and retarded development of the speech faculty, teachers allow it to continue, trusting the cure to time—and perhaps to Latin.

¹This paper was read at the Twelfth Annual Meeting of The Classical Association of the Atlantic States, held at the Drexel Institute, Philadelphia, May 4, 1918.

One trouble with our syntax is that we keep talking about words, words, instead of about the things and the acts which they represent. The power to imagine and visualize should be our main reliance. The make-believe imagination which is so strong in little children appears to go into eclipse with the dawn of self-consciousness and adolescence, and our pupils have not attained the maturer imagination which consists of vivid and effective representation in the mind of material presented to the senses. Advanced students fail constantly in Sight Translation because they fail to go back of the words to what the words stand for. Latin study is a fine developer of the imaginative faculty; such development need not wait for the Vergil year. Even in vocabulary work the students should be encouraged to carry in their mind word-pictures, not magic word-equivalents, which frequently prove to be stumbling-blocks—the cause of the common amusing mistranslations. One of my boys wrote a few days ago, '*sanare* means "to make a sound"'. Did he confuse it with *sonare* or did the dictionary say "to make sound"?

I am so afraid of this insidious disease that I constantly ask a boy to illustrate a word instead of giving an English meaning. Perhaps he will vacate his chair for *vacare*. Then his error can be corrected. If he actually executes the idea of *imperare*, *quaerere*, *confirmare*, he will notice whether he has to deal with an order, a question, or a statement.

Before speaking further of practical explanations of syntax I wish to say something about the preliminary step to clear perceptions, namely, putting more meaning into forms.

In appreciation of connective endings the results of First Year Latin are not commensurate with the time spent. Is practice directed to the right object? Is not the glib recitation of paradigms often called success when it is accompanied by very little skill in interpretation and less in the quick production of forms? The connective effect is the all-important element. What connection has a thing when the thing is given alone? Would it not be practical never to give a connective ending except in actual connection? 'Of an army' is meaningless: 'the commander of an army' is intelligible. If the hours of meaningless repetition were devoted to the use of forms in actual relation to other words, the first study of connected text might not be so much like starting Latin over again. The conversational method meets this, but with a more extended object than I have now in mind. We could profitably study ways to make forms quickly and safely. The more short processes, the better. Doubtless the Roman boy knew them all. Modern teachers have considered them as *infra dig*. The recitation of paradigms is responsible for much wrong accentuation, which it is difficult to eradicate. I have even known teachers who defended *amō amás, amát* because it helped pupils to learn! The suggested improvement would do away with the coasting style of reciting forms. The children would have to think, and the teacher as well.

Let us study economy of effort. For instance, we can teach adjectives and nouns as one job. Can we not reduce the quadruple task of learning four conjugations to the simple knowledge of the one general system by which all verb-forms are made? There are only a few dozen endings and auxiliaries to learn. In order to make my point practical, I may seem to lean toward the popular rather than toward the traditionally scientific—without, I hope, any sacrifice of valuable truth. If 'popular' connotes common sense and understanding and the saving of monotonous, unthinking memory-words, it will be welcome.

Let me illustrate some feasible condensations. The forms of the present indicative are naturally the most worn by constant service in speech, and yet even this tense has essentially the same plan in all verbs—active or passive subject-endings on the present stem, with no auxiliary, as in the simple English form. The differences in formation do not prevent all being learned as one job and the explanations promote alertness and teach the way in which the written language is made from the spoken—the real—language. Latin study needs more tongue and ear work as compared with eye work. We seem to see a language with a literary and systematic basis, subjected to careless speech and accentuation until the easier pronunciation became the accepted spelling. Informal explanation of such changes prepares pupils to understand how the spoken Latin changed into French, Italian, and Spanish. Pupils have no difficulty in seeing that *amā-o* makes *amo*; *monē-o*, *moneo*; *audiō-o*, *audio*. They see how *mittēris* holds its own; and *mittētur* is spoken more easily as *mittitur*; that in the theoretical present *mittentur* (popularly accentuated on the first syllable) the half mute *e* sound becomes *u* before *n*. No one changed it; it changed itself.

The plain past indicative certainly does not call for four conjugations.

In the future indicative we shall have to note two styles, one for verbs with a broad vowel *a* or *e*; and one for the short *e* and the sharp *i* verbs—*bo, bis, bit; am, es, et* (some verbs like *capio* have a short *i* in the stem, accidentally, as it were, not significantly, before the short *e* ending, so that they sound sometimes like a real *i* verb).

For the present subjunctives the distinguishing sound is *a*—except that verbs which have this sound in the present indicative must use a different one to make the present subjunctive. Any pupil will say that it must be *e*. I have never heard anyone say that it is *amont*, *amunt*, or *amint*.

The plain past subjunctive may be made by the same method in all verbs: the whole present active infinitive plus the subject-ending. Explanations would not be study material. They could be brought out from time to time to remove practical difficulties until the more valuable facts become familiar. The aim is to start the habit of making forms synthetically by auxiliary syllables. In this way each part will have its special meaning and become associated with a special idea.

The entire perfect system is the same for all verbs, and, if the popular way of regarding forms may be considered rather than supposed historical fact, one may describe the active and passive systems as differing in active and passive stem².

| Active | Passive |
|--|------------|
| Indic- { present perfect } perfect {-i sum } | perfect |
| at- { past perfect } active {-eram eram } | passive |
| ative { future perfect } stem {-ero ero } | participle |

| Sub- | { present perfect } | perfect {-erim sim } | perfect |
|-------|---------------------|------------------------|------------|
| junc- | { past perfect } | active {-issem essem } | passive |
| tive | | stem | participle |

This graphic form of presentation is easy to catch. The analogies help a great deal. Pupils, even as people in general, would rather make a form than remember it. When they make a form synthetically, the meaning leads the way and the result is more likely to be correct, because it is produced step by step. The auxiliary part needs the first and most attention. It is a good habit to say it first as *-essel, rogavisset; -erit, cognitum erit*. The stem is not so hard to manage. That the forms were not sensed *en bloc*, but rather in component parts, is indicated by the freedom with which auxiliaries were used in the development of the Romance languages from the *sermo plebeius*. If students confuse the names imperfect, perfect, and pluperfect, use the words progressive past, present perfect (or plain past), and past perfect until the association is fixed. The aorist use of the perfect need not seem strange. If I *have sent* a letter, then I *sent* it. If popular speech felt the need of the second expression and it was not in the system, of course the present perfect would be the tense to do this double duty.

The imperative need not to be studied under four conjugations. *Ama* and *amate* look as if they were just the present indicative *amas* and *amatis* with the final s dropped. There is the same resemblance in other languages. The subject pronouns are often used with these imperatives just as in the indicative. The fact that the present passive imperatives are so much like the present indicatives would suggest that the active imperative was similarly formed. *Amaris* makes *amare* (Quintilian). All pupils see that you cannot say 'Forward, march' to a person who is not present; that the formal *-to* (really *tod*) is like the Ten Commandments; that such a law could be stated in the second or the third person; that *scio* and *memini*, from their meaning, could have no present imperative; that *memini* could have no imperative unless the endings were added to its only stem, the perfect.

Infinitives are alike in the four vowel types. The contracted present passive infinitive would not naturally arise from *amári, monéri*, or *audíri*, but might from *mitteri*. *Pótesse* becomes *posse*; and *férere, ferre*. *Vólere* explains itself as *volere, volele, volle, velle*.

²Without entering into a discussion, the writer states that he finds among reliable scholars some authority for regarding *-erim* and *sim* as practically the same; also *-issem* and *essem* as practically the same. The aorist ending *i* has a natural reason for existence which is less applicable to the participial adjective with *sum*.

Participles have no differences of formation in different conjugations. It looks as if the original system provided an active and a passive adjective, concerned chiefly with voice. An active adjective would be best adapted to present time, the passive adjective to past, because it applies to that which has had something done to it. The future active adjective of likelihood looks as if it were almost an afterthought. Was it made on the perfect passive participle as being the most prominent adjective type?

The verbal adjectives and nouns are made in the same way in all conjugations. The similar names gerund and gerundive make confusion and they might be introduced late and very gradually until such danger is over. There are, however, contrasts enough to keep them apart: gerund, 4 forms, gerundive, 36; gerund, short word, gerundive, long word; gerund, noun, gerundive, adjective; gerund, active, gerundive, passive. The gerund never agrees. It takes the same complement as the other active forms of the same verb. The gerundive can always be distinguished by the agreement characteristic of an adjective. As previously remarked, such matters come in not so much as instruction, but more as vitalizers — *vitamina*.

The complicated order of phrases and clauses occasions many difficulties in syntax work. I suspect that some teachers never make any real attempt to solve it and leave the pupil to feel that it is all a hopeless tangle. On the contrary, the system is plain and logical, and the more carefully the text is arranged the easier it is to find a reason for the order. The order of arrangement is a very practical guide to much of the syntax. Several devices have appealed to me. The best is the onion. It solves nearly all formal order. The *queue* style does not give trouble. It is suitable for impromptu talk and epistolary writing, where no one considers the material worth elaborate treatment. In the involved order the thought is placed in layers within layers like the onion. The outside is the larger and inclusive idea, the inner more and more detailed. When pupils learn to notice the beginning of a new clause, the rest is easy. My Caesar pupils are young enough so that we can use primary tricks. I sometimes have a small bell rung for every new clause. More complex sentences are quickly explained by drawing concentric circles on the board. Sometimes there are five or six. The same principle is followed in packing the inner modifiers of phrases and clauses within the inclosing ideas. It is a matter of great difficulty in translation to connect phrases and clauses with the right leader. They seem to manifest a steady loyalty to what is beyond. Whatever may be said about taking in the Latin thought in the idiomatic order, no experienced translator can select the natural English prepositions until he has in mind the things modified, which usually follow the modifier. The sentence deepens, as it were, toward the middle. The subject is stated early; where its most remote modifiers end, you meet the remotest modifiers of the verb beginning—the onion structure.

I believe in a separate study of vocabulary. Secondary School text-books should contain the proper portion of the Lodge list or something similar. The Browne Word List is excellent and most practical. With this plan attainment can be checked up, scored by itself, and bettered when it is poor. Most pupils after very little effort will say that they cannot read a certain sight passage because they do not know all the words. It takes a good deal of training to make them realize that they are to get the general thought and from that discover what the missing words should mean, just as they sense the probable meaning of certain words in a foreigner's conversation. Nobody can tell just what to say in translation for a particular word until he knows what words it accompanies. The smallest unit of connected thought is a clause. The clause tells what the words mean. The best dictionary is the setting of a word.

Earlier in the paper the suggestion was made of substituting simple and original explanations for formal and technical terms in syntax answers. A few illustrations will show what is meant. The common prepositions have many meanings and none presents more difficulties of analysis than 'of' and the Latin genitive—not that they are equivalent to each other. I am so afraid of lucky guesses and blind experiments with magic names that I welcome an answer like '*Helvetiorum iniuria Romanorum*: the Helvetians did the wrongs to the Romans'; '*Solis occasu*: when the sun set'; '*Exercitatio dicendi*: exercitatio is an action; *dicendi* is what you practice'; 'Shakespeare's plays: he does not own them, he wrote them'; '*Hoc genus est sicariorum*: this class is made up of assassins'; '*Pars militum*: pars is the numerator, *militum* is the denominator'; '*Omnis milites*: there is no fraction'; '*Miles magnae virtutis*: the same as "a very brave soldier"'; '*Hominem eo pudore*: a man with that quality'; '*Stelit in comitio cum telo*: having a weapon with him'; '*Exigua parte aestatis reliqua*: with a scant portion of the summer left. It shows the special circumstances under which Caesar crossed to England'; '*Republica bene gesta*: that was the situation of public affairs when the fast was declared'; '*Imperio Romanorum*: while the Romans were in control'; '*Celerius omnium opinione*: when you say *celerius* there is a comparison; *opinione* means compared with what people thought he could do. The ablative does not mean "than". If the sentence is not plain without "than", you must say *quam* and go on with the proper case'; '*Turres erant magno auxilio nostris*: *auxilio* does not tell what the towers really were (like a predicate noun), but tells what part they played in the story, like "This tomato can will serve for a coffee pot"'; '*Se proiecerunt ad pedes Caesari*: you do not want to tell whose feet they were. You want to tell to whom they did this honor'; '*Nocebat illis*: *noceo* is not used like "harm" in English. It is

like "do harm to"'; '*Bellum nobis est gerendum*: *nobis* is the person on whom this duty is put. The dative does not mean "by"'; '*Tongilium mihi eduxit*: Catiline did not do this to please Cicero, but it did give him pleasure'; '*Tribus diebus post nostrum adventum*: three days after our arrival. He is measuring *post*'; '*Cum hoc vidissent, procurrerunt*: it is subjunctive because their seeing had a good deal to do with their running forward'; '*Tum cum lex ferebatur*: it is indicative because there is no connection between the two events. They just happened at the same time'; '*Priusquam periculum facerent*: the story does not say that he took the risk. He just thought about taking it'; '*Petimus ut eum qui vestros imperatores ornavit accipiat*: *ornavit* is an added description, not an essential definition. It could be left out or made into a separate sentence. You know who the *eum* is before you hear the *qui* clause'; '*Sunt qui dicant*: you cannot make sense out of the main clause unless you have the dependent clause with it'; '*Si quis est talis qui me accuset*: the *accusat* clause tells what kind of a person is meant, not what person (it shows how blind the people were)'; '*Veriti sunt ne Ariovistus prior perveniret*: they did not want Ariovistus to get there first'; '*Timeo ut veniat*: I want him to come and I am afraid he will not come. In Latin you tell what you want; in English you tell what you fear'; '*Intellego neminem tam stultum fore qui non videat*: *videat* is present tense because it is present to a verb that is future'; '*Data est civitas si qui ascripti fuissent*: *ascripti fuissent* is past to a leading verb that is past. In the original law it was past to a leading verb that was future'; '*Ac si illo sublatu depelli vobis omne periculum iudicarem, L. Catilinam sustulisse*: you could not say "If I thought something to-day, I should have done something yesterday"; but *iudicarem* is about yesterday as well as to-day. He had this idea all the time'; '*Venerunt rogatum auxilium*: it is like "Father's gone hunting".

As I look over these pages they do not seem especially valuable or original, but they may perhaps impel some others to encourage and devise answers that give real reasons, the expression of real ideas. Every Latin sentence is an exercise in sound thinking. If the students think, the teachers will also have to think. Some of us are doing business on a memory basis. All we know and do is what we have remembered. We had better be more original even if we make a few errors. All live persons and things make mistakes. We should put ourselves in at least as hard a place as our students are in. Our reputation should be able to stand the risk of translating unstudied text with our classes. Some of us do not dare to. I recommend it. Do it whether you dare to or not. It is a fine stimulant. If we are original and attack new things with interest and courage, our pupils will catch the habit.

THE HAVERFORD SCHOOL.

FRANKLIN A. DAKIN.

ANOTHER ATTEMPT AT INTERPRETATION OF AENEID 4

Every careful student of the Aeneid always has been, and every such student always will be, profoundly interested in the fourth book of the poem. In THE CLASSICAL WEEKLY 8.169-170 I gave a list of papers, published not long before that time, in America, in which this book had been very carefully discussed. In a review of a recent School edition of Aeneid 4, printed elsewhere in this issue, I quoted an attempt by an English scholar, Mr. Freeman, at interpretation of the book. The matter is so interesting and so important that I quote here in extenso a note on Aeneid 4.393 at *pius Aeneas*. . . . published in The Classical Quarterly 12.146-147 (July and October, 1918), by an English scholar, Mr. Gilbert Norwood, in an article entitled *Vergiliania* (12.141-150):

Aeneas' treatment of Dido has been endlessly discussed, but I believe that something remains to be said concerning Vergil's conception of his hero's situation and conduct. About Dido we are all agreed, and I have no wish to comment further on that magnificent picture. But the Trojan's weakness, treachery, and futility—what of these? Everyone detests him, if only for a moment. Henry, for instance, writes of "the heartless, cold-blooded seduction of Dido by the hero of the Aeneid". Why has Vergil elaborately defamed the figure which dominates his epic?

In a sense, there is no problem at all. To speak bluntly, the poet's basic conception of the plot in this book is quite simple, quite admirable, quite in accord with his whole design. Throughout the first half of the Aeneid *< Aeneas >* is shown pressing on through blunders, distractions, dangers, ceaselessly to Latium. At Carthage he finds his mightiest obstacle. To the Trojan Africa offers with one hand love, with the other a city already building. He is shown baffled and sorely tested by a supreme emotional temptation over which he triumphs at last. He suffers, but—there is the vital fact—none of his actions are his own. He, like Dido, is the tool of Heaven. At every point it is a god which rules the action. Juno, by the aid of Venus, forces Dido to love the stranger. During the storm which spoils the hunting party she forces Aeneas to become the Queen's lover. Mercury, at Jupiter's bidding, forces Aeneas to desert Dido. He *cannot* stay because he must hearken to the commands of Heaven: 'Italiam non sponte sequor' (v. 361). No blame whatever attaches to Aeneas. Such, as I said, is the poet's basic conception—terrible, noble, and consistent with the spirit of the whole Aeneid.

My reader is of course dissatisfied. But why? Because, as a fact, the basic conception has been badly carried out. Vergil's performance is pulled awry by two potent forces which reveal themselves as the action proceeds.

The first is his interest in Dido. She has grown on his hands far beyond the slight secondary figure he at first meditated—an earlier Lavinia—and engages our attention much more deeply than her lover. The case is precisely the same as in The Merchant of Venice. Our sympathies go all awry because in Shakespeare's despite (as it might seem) Shylock grows from the sordid scoundrel he first projected to a dominant and formidable stature: the end of the trial-scene is detestable, exactly as the close of Aeneas' final interview with Dido is detestable. So deeply do we care for the Queen that her sufferings, whatever justification the Trojan

may claim, appear to wreck his credit forever. We are deaf to the magnificent pathos of his own heartbreak <441-449>. Probably not one reader in twenty remembers these superb lines, because his ears are filled with—

saltem si qua mihi de te suscepta fuisset
ante fugam suboles, si quis mihi parvulus aula
luderet Aeneas, qui te tamen ore referret,
non equidem omnino capta ac deserta videret.

(vv. 327 sqq.)

Yet Vergil could feel for both, if we cannot.

The second reason is less obvious, but of still greater importance. We are not satisfied with Book IV. as a whole, simply because we do not believe in the gods. When we are not listening to Dido, we are thinking of Aeneas: at Jupiter, Juno, Venus, and Mercury we glance dourly over our shoulder when they speak, and forget them utterly when their words are ended. But they rule the action¹. Could we realize their existence and power as vividly as Dido's love and despair, our verdict on the poem would be altered completely. And here lies Vergil's vast failure—his one vast failure in this Book; he has not succeeded in making us believe as we read that Juno and the rest are even more real than Dido—and no less than that (one writes it with all respect) it was his plain business to do. We do not believe in Zeus and the inspiration of the Delphic oracle, but while reading the Choephoroe we experience all the emotions which Aeschylus intended to arouse, not simply a horror of matricide. The weakness, then, of this Fourth Book is certainly not that Aeneas acts shamefully, but that Vergil, having pinned his every chance of success to our belief in the gods, has failed to produce that belief in us effectively.

C. K.

REVIEWS

Titi Livi Ab Urbe Condita Liber I. Edited with Introduction, Notes, Index of Proper Names, and Vocabulary, by C. E. Freeman. Oxford: at the Clarendon Press (1917). Pp. 198. 70 cents.

Selections from Ovid. Edited with Introduction, Notes, Index of Proper Names, and Vocabulary, by C. E. Freeman. Oxford: at the Clarendon Press (1917). Pp. 128. 70 cents.

Virgil: Aeneid IV. Edited with Introduction, Notes, Index of Proper Names, and Vocabulary, by C. E. Freeman. Oxford: at the Clarendon Press (1917). Pp. 107. 70 cents.

Virgil: Aeneid VI. Edited with Introduction, Notes, Index of Proper Names, and Vocabulary, by C. E. Freeman. Oxford: at the Clarendon Press (1918). Pp. 160. 70 cents.

M. Tulli Ciceronis Pro Lege Manilia Sive De Imperio Cn. Pompei Oratio. Edited with Introduction, Notes, Index of Proper Names, and Vocabulary, by John R. King. Oxford: at the Clarendon Press (1917). Pp. xii+53.

The Essentials of Latin Syntax. An Outline of the Ordinary Prose Constructions, Together with Exercises in Composition Based on Caesar and Livy. By Charles Christopher Mierow. Revised Edition, With Vocabulary. Boston: Ginn and Company (1917). Pp. x+186. \$1.20.

¹Even her suicide cannot be completed without the intervention of Iris.

Mr. C. E. Freeman, Sometime Assistant Master at Westminster, is General Editor of a new series, entitled the Oxford Junior Latin Series. Four of the booklets in the Series have come to hand.

In the edition of Livy, the Introduction (7-15) deals with the life of Livy and with his History. No authorities are cited for the statements made about Livy's life. This statement holds true with respect to the like parts of the other books by Mr. Freeman here considered; the books are meant for those who are reading Livy, Ovid, or Vergil for the first time, or have little knowledge of any of these authors. But even in books intended for such readers it would pay to give some hint of the sources on which the editor draws for his information; some really inquiring mind may address itself to this particular book. By such a mind, and by teachers who may use the book, an indication of the nature of the available sources would be welcomed.

One statement about Livy made by Mr. Freeman (8) seems rather carelessly expressed:

Two years later, as a symbol of the peace thus secured, *<Augustus>* closed the temple of Janus. After this date, 29 B.C., and before 25 B.C. Livy began the History, as we gather from his own statement.

I do not know what passage Mr. Freeman can have had in mind here, unless it be Livy 1.19.3. There Livy mentions the second and the third occasions on which the Temple of Janus was closed. Since the Temple was closed for the third time in 29 B.C., and the fourth occasion on which it was closed came in 25 B.C., it is usually inferred that Book I was published between 29 and 25, perhaps about 27. It might, of course, have been begun long years before. In his commentary on 1.19 Mr. Freeman says nothing at all concerning the bearing of that chapter on the chronology of Livy's work.

The notes in this book (102-148) are good as far as they go. I am convinced that Livy requires—or at least invites—more annotations than Mr. Freeman supplies. In the Vocabulary not many meanings are given; now and again syntactical remarks are included.

The Introduction to the edition of Ovid deals with the Life and Writings of Ovid (7-16), and The Metres (16-20). On pages 21-60, 45 Selections, amounting in all to 1025 verses (numbered consecutively), are given. There is nothing in the book to show from what parts of Ovid these Selections were taken. Some pieces are from the Heroides, some from the Fasti, some from the Tristia. The last 200 lines, more or less, come from the Metamorphoses, and include parts of the account of the flood and parts of the Pyramus and Thisbe story.

The Introduction to the edition of Aeneid IV deals with the Life *<and Works>* of Virgil (5-8); the Fall of Troy and the Wanderings of Aeneas (8-11); The Aeneid and the Character of Aeneas (12-16); The Metre of the Aeneid (16-21). The Introduction is good reading, and worth while, so far as it goes. The character of Aeneas as revealed in Book 4 is discussed

in interesting fashion, as may be seen from the following quotation (16):

. . . It might seem that Virgil had done all that he could to exalt Dido in our estimation and to lower Aeneas.

It is needless to say that Virgil did not deliberately aim at this result; he merely accepted it with indifference. He wished to surround the fate of Dido with all the pathetic interest that undeserved suffering could give to it, and he was not much concerned if the character of his hero suffered in consequence. In this he was quite consistent, because Aeneas is not in truth a hero of romance or even a saint, but a man with a great mission, which it is impious to hinder. Judged thus, Dido is the temptress from whose snares he must be freed, and when he escapes them, we should rejoice even more than when Ulysses, to face hardship and peril, leaves behind the luxurious bondage of Calypso's island. For the future of the world is at stake, and no thought of peace or love or honour itself may weight the scale against the inheritance of a boundless destiny.

In the edition of Aeneid VI, pages 7-12 of the Introduction, dealing with the Life of Vergil, and with the Fall of Troy and the Wanderings of Aeneas, are nearly identical with the opening pages of Mr. Freeman's edition of Aeneid IV. Next comes The Descent of Aeneas to Hades (12-21), an interesting discussion of the contents of Book 6. On pp. 21-27 there is a discussion of "The Journey of Ulysses to the Land of the Dead. Odyssey, x. 467-574, xi". Pages 27-30 deal with The Golden Bough, 30-34 with The Metre of the Aeneid.

The notes in these editions of parts of the Aeneid are fuller than those in the other two books and are distinctly helpful. The books, at once handy and attractive, can easily be carried about by teacher or pupil, for reading and rereading at odd moments.

Mr. King gives the text of Professor A. C. Clark (Oxford Classical Text Series); Mr. Clark has also revised the Notes, especially such of them as relate to points of textual criticism. The Introduction is very brief (pp. v-xi). In accordance with the absurd practice of the Oxford Classical Text Series the pages of the text are not numbered. The Notes (pages 1-32) will be found serviceable, but they are not as good or as helpful as those in the edition of the Manilian Law by A. S. Wilkins (London, Macmillan and Co., 1891. Pp. liii+76).

Of the original edition of Dr. Mierow's book a favorable account was given in THE CLASSICAL WEEKLY 4.221-223, by Dr. William F. Tibbets. The present edition has been enlarged, according to the Preface (v) by "the inclusion of eight sets of new exercises (replacing the original two sets), four based upon Caesar's Gallic War and four upon Livy . . . ". The book thus supplies material for four years' work in Latin composition. Further, at the request of the publishers, the author has added a complete English-Latin vocabulary, "so that the book is now further available for grammatical review and practice in composition in schools and colleges where the Gallic War and Livy's history are not read".

C. K.

A Study of Tibur—Historical, Literary and Epigraphical—From the Earliest Times to the Close of the Roman Empire. By Ella Bourne. Menasha, Wisconsin: George Banta Publishing Company (1916). Pp. 75.

In this Johns Hopkins University Dissertation, Dr. Bourne has presented in methodical form such information as can be gleaned from ancient sources touching upon the city that shares eternity with Rome. City-histories are decidedly worth writing, especially when, as in this case, the publication of the C. I. L. has made accessible a wealth of epigraphical information, unknown to early chroniclers, which sheds welcome light on the legal and religious institutions of a town. The present study is divided into four chapters: I Early Tibur (5-24); II Tibur under the Roman Empire (25-41); III The Government of Tibur (42-56); IV The Cults of Tibur (57-73). The first two chapters, dealing with matters not new, and occupying, perhaps, a disproportionate amount of space, form a convenient introduction to the valuable third and fourth chapters. In these, the data afforded by the Corpus have been carefully examined and marshalled in a manner to permit the reconstruction, in some measure, of the life of a municipal town. The critical examination of the inscriptions dealing with the *quattuorviri iure dicundo* and *quattuorviri aedilicia potestate*, the *quinquennales*, the *patroni*, the various *collegia*, and the cult of Hercules deserves commendation both for its methods and for its results.

Exception may be taken to some statements. It is, I think, not quite correct to say (page 6) that "Horace uses the trip to Tibur as an example of a short journey", for Sermones 1.6.108 does not bear that interpretation without extension of the text. Neither can Epistulae 1.14.3 be used to substantiate the statement (14) that "Varia, which is between Tibur and Sublaqueum, probably had its own government under the early empire". The fact is probable enough, but Horace does not (14, note 51) speak "of sending five men from his farm to Varia to vote". The line reads *quinque bonos solitum Variam dimittere patres*, and the phrase *Variam dimittere* implies marketing rather than voting. To quote Appian (23, note 88) in the Latin translation of the Didot edition (the edition is not cited) has nothing to commend it in a publication intended for scholars, unless it be done to save the printer from making such errors as disfigure the Greek quotation of note 54 on page 15. Vergil's lines (Aeneid 7.670-677) suffer sea-change in Williams's translation (12); and no good purpose is served by using Cole's translation of Juvenal 14.86 ff. (32) with its incorrect *Centronius* for *Cretonius*. On page 26, in discussing Aquae Albulae, a reference might profitably have been given to Nissen, *Italische Landeskunde*, 3.610, and to Frazer, *Pausanias*, 3.455. For the healing properties of the baths it would have been better to cite Galen (Kühn's edition), Volume 10,

page 536 and 11.393 than Strabo. Strabo's statement that there were many springs and Nissen's supposition that some have disappeared afford a better solution of the vexed question of the temperature of the waters than does the absurd remark of Pausanias. To say that "Augustus used the baths for nervous trouble" is to mistranslate Suetonius Aug. 82: *nervorum causa* connotes rheumatism. In referring to the villa of Vopiscus (36) attention might properly have been called to Vollmer's elaborate commentary on Statius 1.3. The place of publication should have been given in the titles that figure in the Bibliography (75); the work of Ligurius lacks even a date. Mau's Katalog of the Library of the (quondam) royal German archaeological Institute contains valuable titles and might therefore have been mentioned.

I have tested many references and found them uniformly correct, although the punctuation of quotations is not always correctly given. Many printer's errors, however, mar a praiseworthy work.

UNIVERSITY OF MICHIGAN.

J. G. WINTER.

THE CHICAGO CLASSICAL CLUB

The fifteenth meeting of The Chicago Classical Club was held in the Hotel LaSalle, on December 7, 1918. There was a luncheon, followed by papers. Some sixty-three persons were in attendance. This falls short somewhat of our largest gatherings, but considerably exceeds anything that we have had for two or three years. With several classicists ill with influenza and others afraid to attend public meetings on account of it, we feel that we did very well. The Latin songs—*Vexillum Stellatum*, *Gaudemus Igitur*, and Professor Kellogg's version of America—were a new and enjoyable feature of our programme. To promote sociability, a host and hostess were appointed for each of the tables, which seated eight persons. Professor Roy C. Flickinger delivered a lecture on Greece before Homer, which dealt with Schliemann's excavations at Troy, Mycenae, etc., and with Mr. Evans's more recent discoveries in Crete. The lecture was illustrated with stereopticon views and electroplate reproductions. It was meant to appeal especially to teachers of ancient history, and to be sufficiently free of technicalities to be of interest to a non-professional audience.

The Chicago Classical Club was founded in the winter of 1914 by Professors John A. Scott and Gordon J. Laing, and others. Professor Scott was president for the first year, Professor Laing for the second year.

The Club now proposes to play a somewhat larger rôle than it has in the past, by seeking to protect the morale of supporters of the Classics and thus to offset the discouragement which attacks these supporters when they read the assaults upon the Classics which appear not infrequently in the public press.

The officers of the Club for this year are as follows: President, Professor Roy C. Flickinger; Secretary, Miss Frances Etten, Wendell Phillips High School; Executive Committee, the foregoing, with Mrs. Gibson, Nicholas Senn High School, Miss Loura Woodruff, Oak Park High School, and Mr. McCoy, Wendell Phillips High School.

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